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Op.27.

### Pianoforte score with text

(English version by J.H.Cornell.)

Pianoforte score à 2 mains

Pianoforte score à 4 mains

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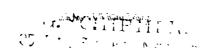
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#### Dramatic Persons:

KING SOLOMON	Baryton.
HIGH-PRIEST	Bass.
SULAMITH, his daughter	Soprano.
ASSAD	Tenor.
BAAL = HANAN, Keeper of the Palace	Baryton.
QUEEN OF SABA*)	Mezzo-Soprano.
ASTAROTH, her slave, (a Moor)	Soprano.
VOICE OF THE TEMPLE = WATCHMAN	Bass.
Priests, Levites, Singers, Harpists, Body = guards,	Women of the Harem,

#### Scene of the Action:

Bayaderes, People.

FIRST ACT: Hall in Solomon's Palace.

SECOND ACT: Garden - afterwards in the Temple.

THIRD ACT: Banquet-hall.

FOURTH ACT: In the Desert.



<sup>\*)</sup> The author of the English translation of this work has preferred to retain the name "Saba" (pronounced Sah-bah) rather than "Sheba." The former is decidedly more musical than the latter and has as much sanction of authority. See, e.g., the 72d Psalm of David, v. 10, in the Church of England Prayer-book: "+++++ the kings of Arabia and Saba shall bring gifts."

# The Queen of Saba.

# Prelude to the First Act.



H. P. 540

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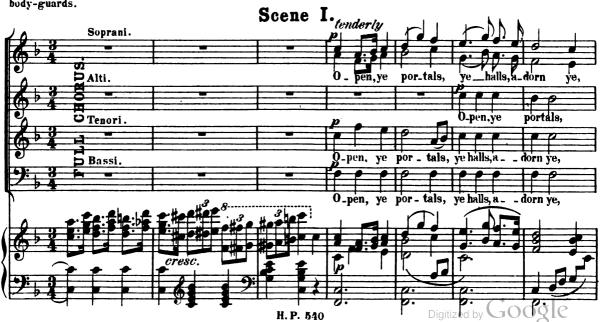


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Hall in Solomon's palace. Two gorgeous pillars divide the background into 8 arches, the smaller ones lead into colonnades. From the summit of the stage, on both sides in the rear, broad steps, carpeted, lead down, at the foot of the steps golden lions, right and left doors of ebony and gold. At the left in the foreground the lion-throne. The whole presents a spectacle of the greatest magnificence. Descending the steps, from the left, are seen Solomon's wives, in festal garments, veiled; female slaves with kettledrums, harps and triangles follow. From the right the daughters of Jerusalem follow, servant-maids with golden flower-baskets accompany them. At the right, in the foreground, stands Baal-Han an surrounded by body-guards. The doors are occupied by body-guards.







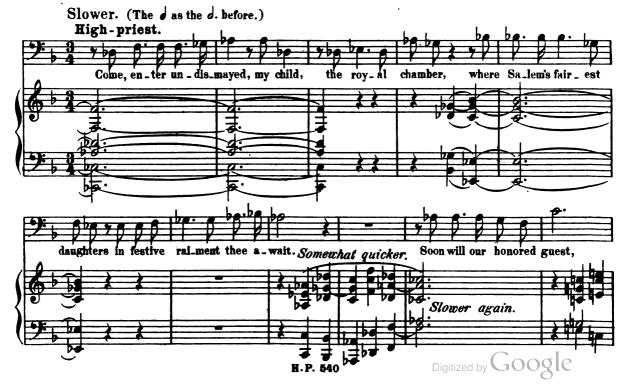








High-priest (in white vestments) and Sulamith enter from the right. All make obeisance.











18

Tambourines, triangles played by the women on the stage, accompanying the singing. (Part of the women with harps.) (Maidens with baskets of flowers, others playing tambourine and triangle, accompany with graceful, quiet dance-movement the singing of the chorus.) (At the final hold, the dancers form a close semi-circular group)











(At the first sounds of the march-movement she flies to the rear to meet Assad. Enter soldiers, Baal=Hanan, from the left, High-priest and guards, pressing the women back. Sulamith remains in the background, trembling with expectation and leaning on her father.)



Scene IV.

Enter Assad from the right, richly attired, pale and embarrassed.



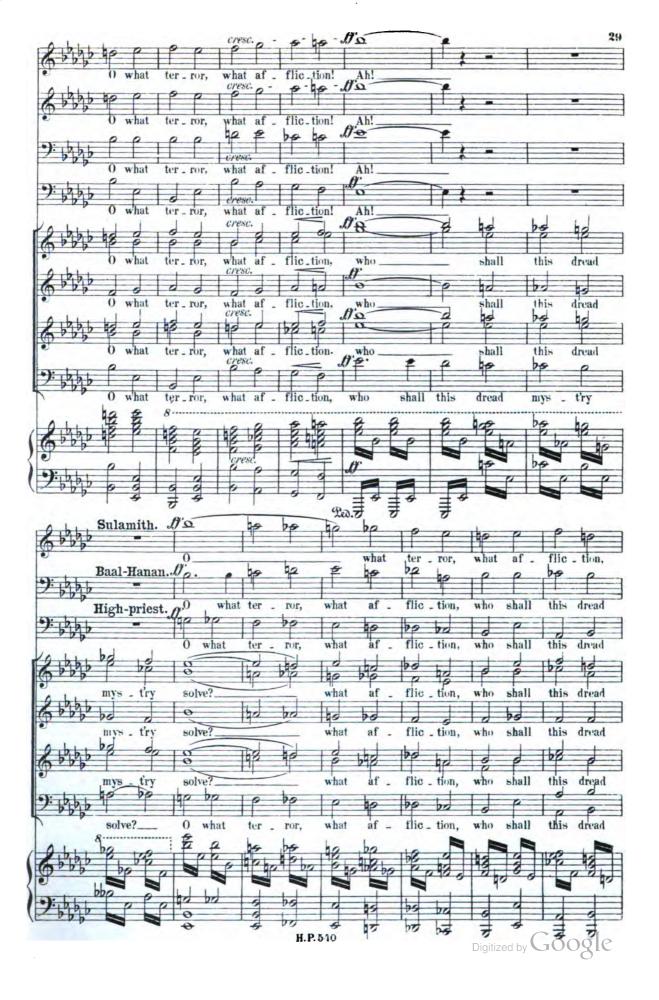














#### Scene V.

Enter Solomon from the left, without manile and crown, richly attired: all kneel, except Assad and Sulamith.who stand near the High-priest, the former silent, the latter in despair. High-priest raises his hand and blesses the King The guards brandish their weapons.



All rise and exeunt slowly through the colonnades right and left. Assad remains, motionless and dumb. The Highpriest, in leaving, promisses by a comforting gesture the divine enlightenment.





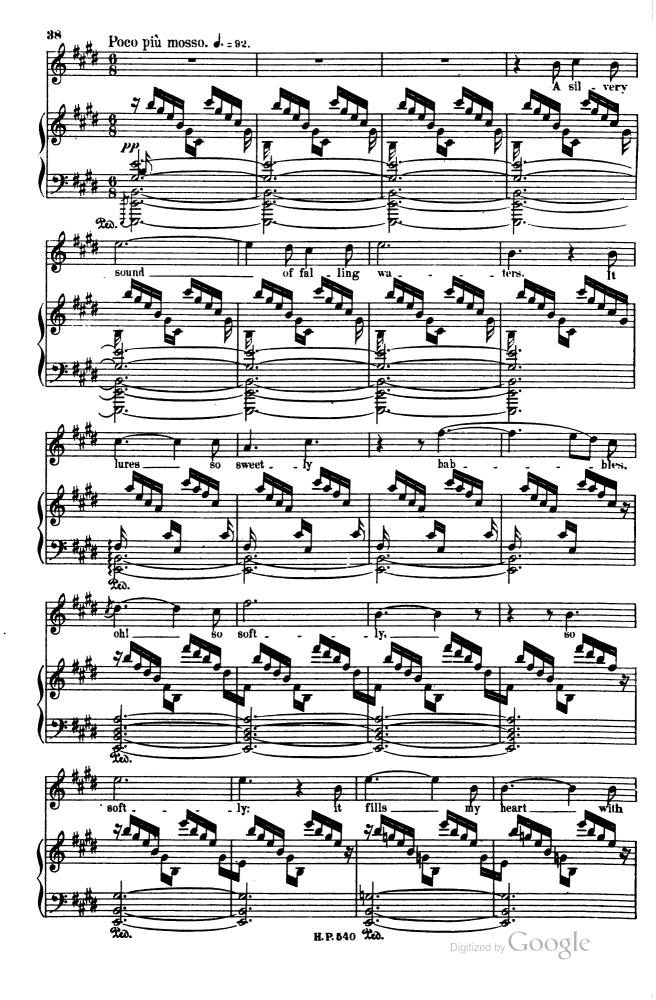






































## Entrance-march of the Queen of Saba.



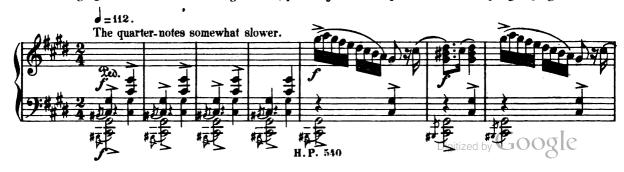
(Enter from the side-halls women and maidens, accompanied by female slaves. The women scatter roses, the slaves carry harps.)







(The entrance of the retinne of the Queen of Saba begins. Male and female slaves, white and black, with golden and other gorgeous vessels, filled with gold dust, pearls, jewels and spices. \_\_\_\_ Picturesque grouping.)















(The Queen appears, borne on a palanquin with Astaroth. Under the hall the Queen is lifted down by the slaves)

















## Scene VII.

(Solomon from the left with coronation-robe and crown. He is followed by the High-priest, Baal-Hanan, Assad and Sulamith clinging to Assad. The Queen decked with jewels and pearls. From her crowned turban falls a gold-embroidered veil which covers her whole person.)







68 Position: High-priest, Sulamith, Assad, Solomon, Queen, Astaroth, Baai=Hanan. Moderato. = 92. Sulamith Ah!what dreadful transfor ma-tion! Astaroth. Ha! his wild eyes, send thrill thro' all my on me glar-ing, frame! Help me rious dread ap - pears! Assad. In the Wild looks Dear-es of mys la -Gracious God! dream! beauteous creature! Solomon Baal=HananAh! what dreadful her how wild High-priest.How dis - tort-ed features! by some wick - ed spell he's bound. are his He the How dis - tort-ed are his features! wick - ed spell he's bound. by some Moderato. = 92 pp fond ly clinging on me, self betray. spi-rit, let me not my un - to death fondly serve. forth are mine! vi - sion, hence Ah!what dreadful transfor-Sa-tan's power. vic-tor crown'd in now succumbs to ver-whelm her . God, up-hold the maiden's arm! H.P.540

























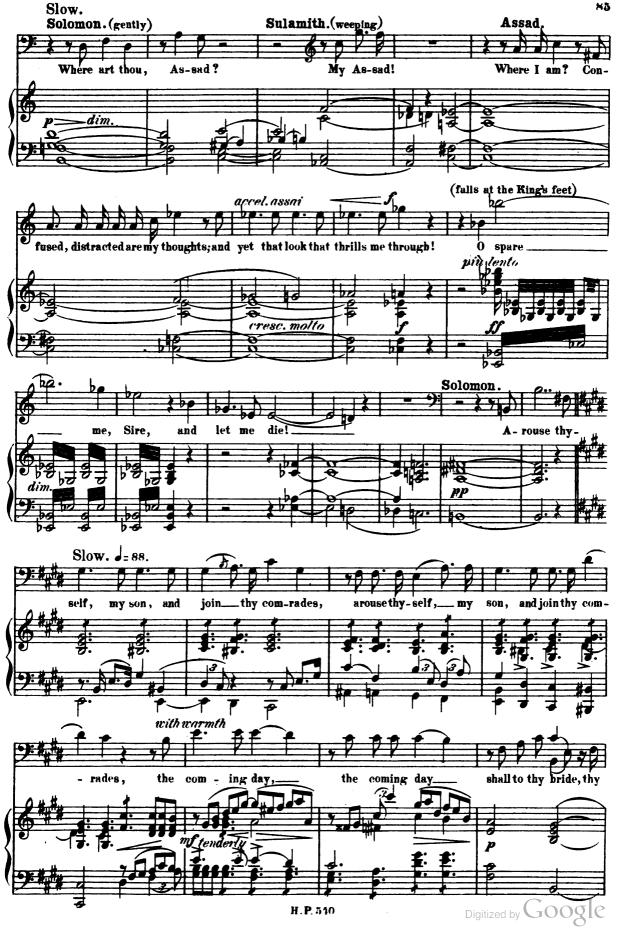


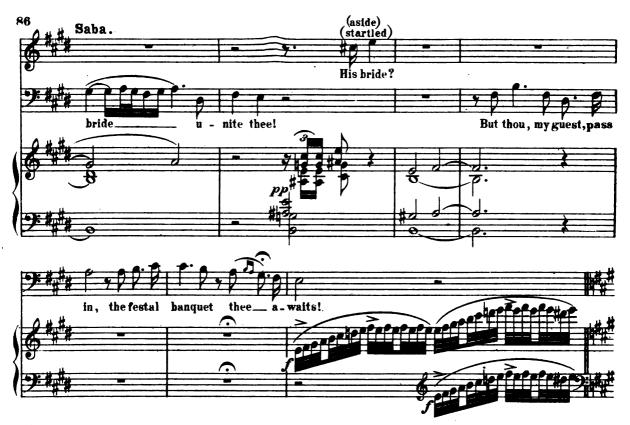












(Solomon extends his hand to the Queen and leads her, to the left through the throng, who bow in homage. The slaves kneel. In front of Assad, to whom Sulamith is clinging, the Queen stops and casts an ardent look at him, secretly lifting her veil, then goes on. At the top of the steps the royal pair turn and greet the assembly. All rush forward, waving bunners and standards.)

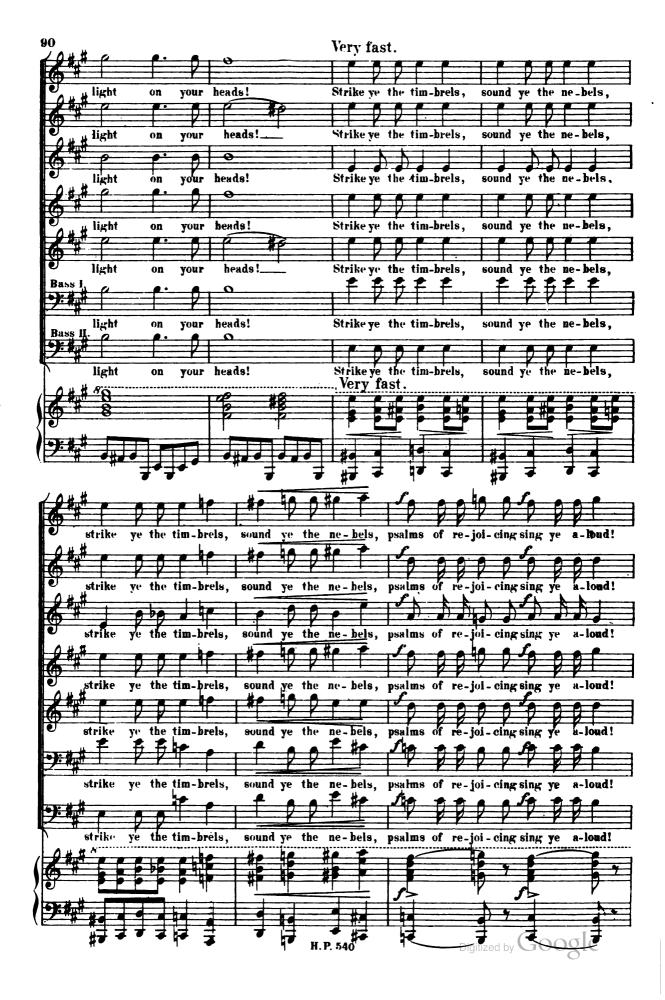




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## Introduction to the 2d Act.

(Nocturne and Festival music.)

















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Fantastic garden of cedars, palms and rosebushes; the stage of moderate depth. At the left in the foreground a fountain, its basin resting on steps. At the right, in the rear, a portal, leading to the palace. Night.



















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## Scene III.







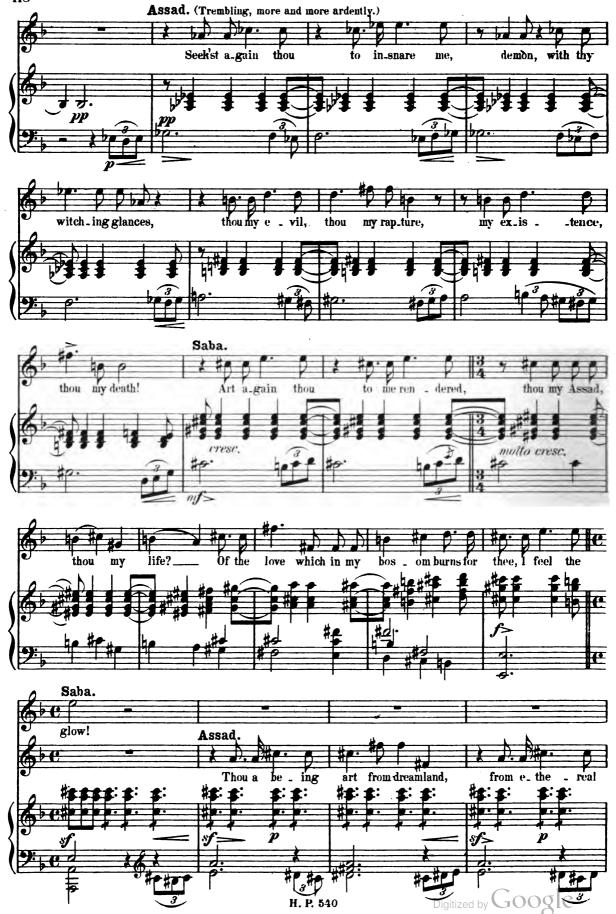
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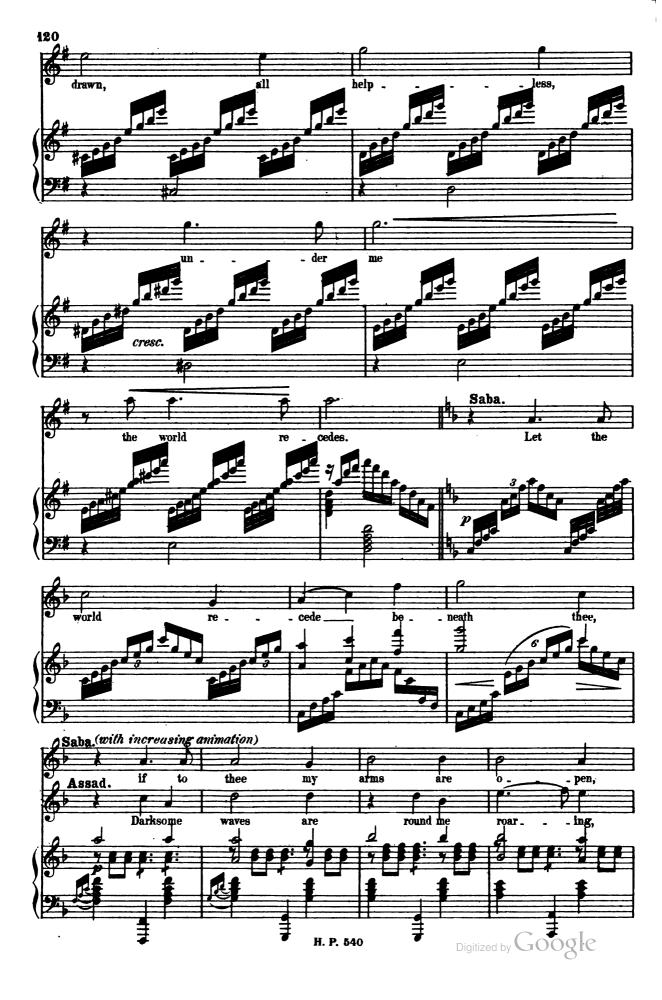


















Scene IV. (Baal-Hanan with companions.) Very' slow. (The even slower than the before.) Baal - Hanan. (Behind the scene.) from the lap The sun is risen of dawn. Lea. ye the Lord, Lord **Praise** the Des. Ta. Soprani. Chorus. (behind the scene.) is risen from

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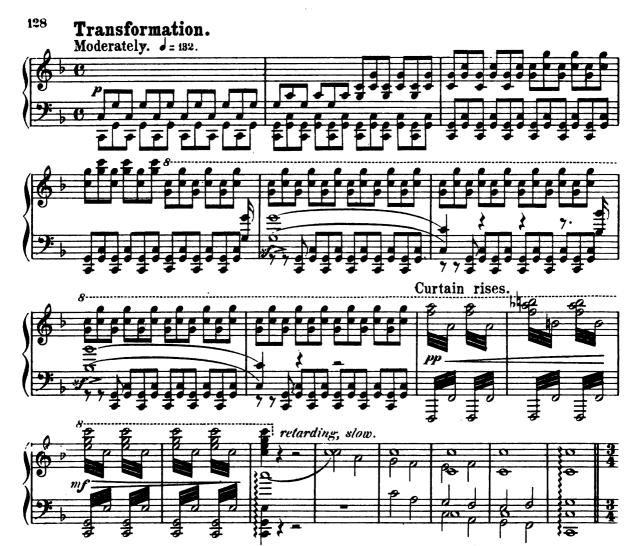
## Scene IV.







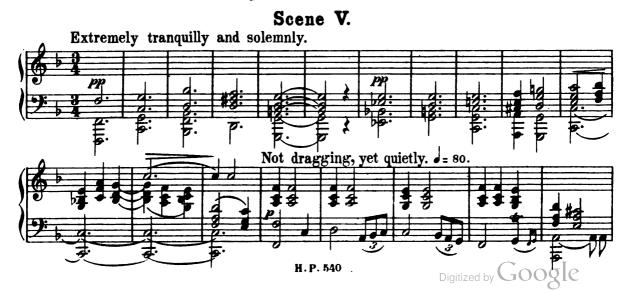




The Temple. Full depth of the stage. Galleries on both sides. A golden railing, running across the stage, separates the Holy of Holies from the hody of the temple. In the Holy of Holies, on marble steps, the tabernacle, shut off by a magnificent veil embroidered with palms and cherub's heads. In front of the tabernacle, at the right, the golden candlestick with seven branches. At the left, the table with the showbread. Before the railing in the middle of the centreground, the altar of incense. At the left, in the foreground, an estrade communicating with the palace. The whole edifice rests on pillars of cedar, richly inlaid with gold.

an estrade communicating with the palace. The whole edifice rests on pillars of cedar, richly inlaid with gold.

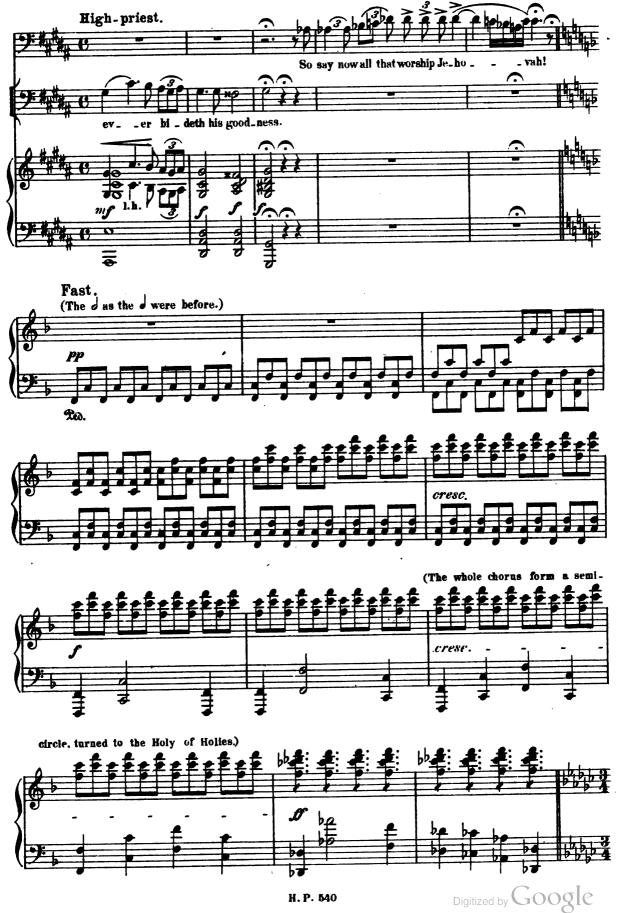
Populace under the galleries. Priests, levites, singers and harpists, then the High-priest, enter the temple from the right. The levites light the candles. The priests from time to time with low obeisances strew incence on the altar. The singers and harpists enter their boxes.













(The priests present to the High-priest a golden offering cup full of flour, he turns to the tabernacie. makes a low bow and disappears behind the veil. The Levites swing their censers. Some from among the people bring offerings, flour in cups, oil in pitchers. The Levites receive the offerings.)



## Scene VI.

At the right, in the foreground, enters a procession of maidens, carrying grains of wheat in golden cups, and oil in pitchers. In the midst of them Sulamith, in white, a veil, interwoven with silver, falling backwards from her head. She carries in an open basket a pair of turtle-doves.













Solomon with Assad from the estrade at the left. Assad wears a white garment and a golden girdle: he walks unsteadily, his eyes fixed to the ground.























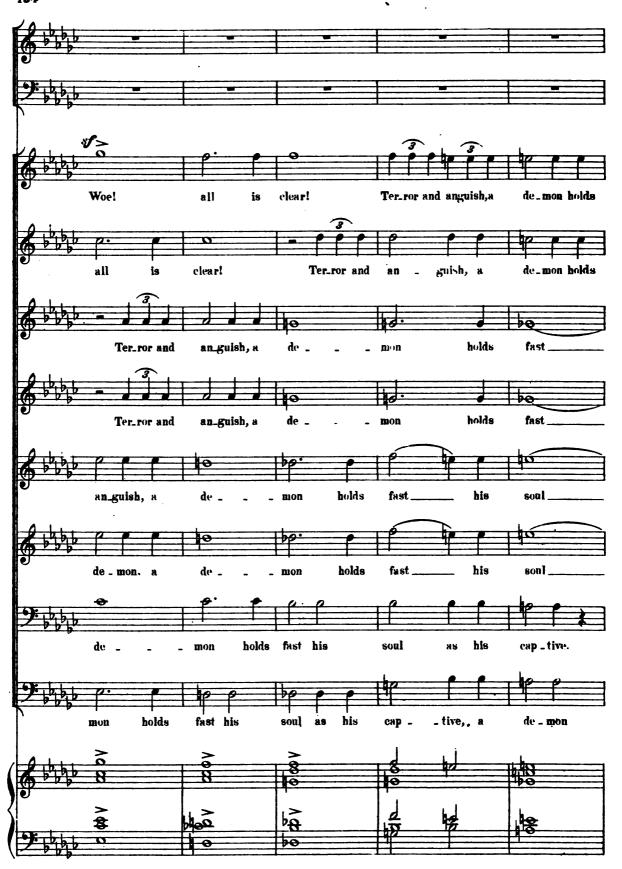


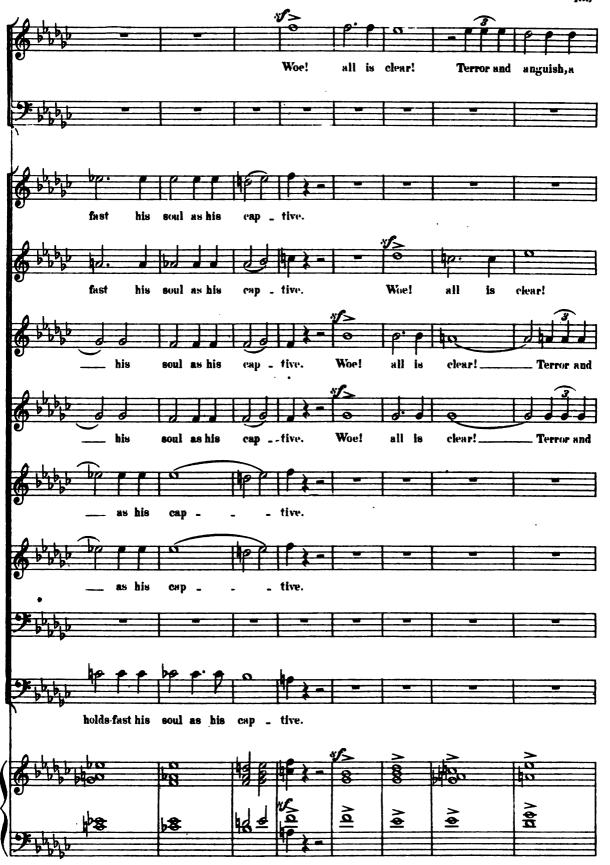


















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Very slow and solemn. = 72.

High-priest. (his hands towards Assad: the latter, as exorcised, comes nearer and nearer to the High-priest, with short steps and head bowed down.) 164 hence sore; fore Che bim,

H. P. 540

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- ja!

Hal

Somewhat more moderately











The parts of Saba and Astaroth may in the following 10 measures, as also at the repetition of the same place, be interchanged, as shall better suit the respective voices.

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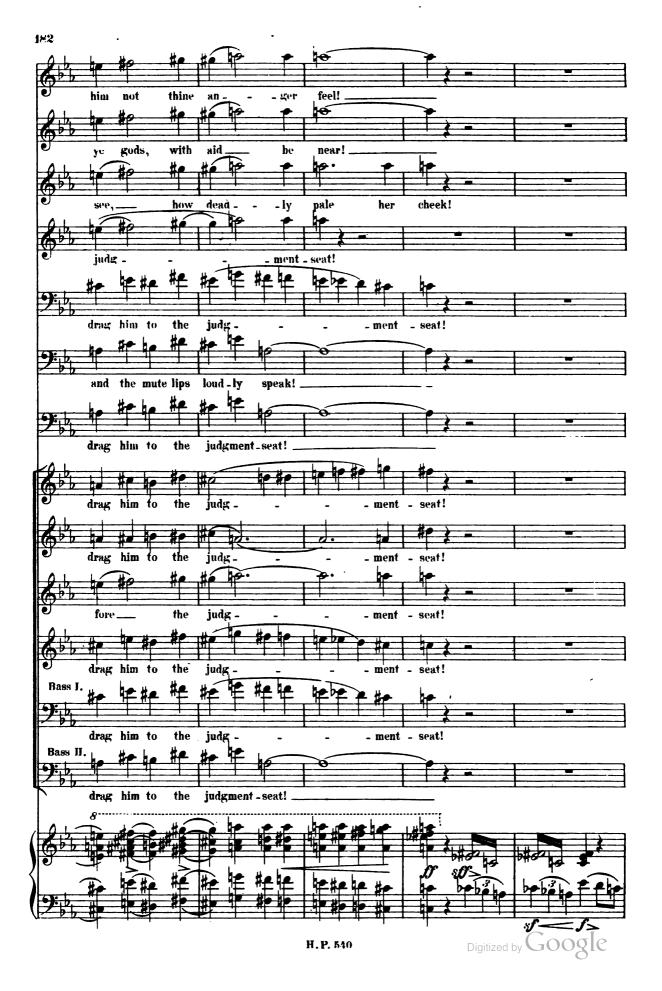


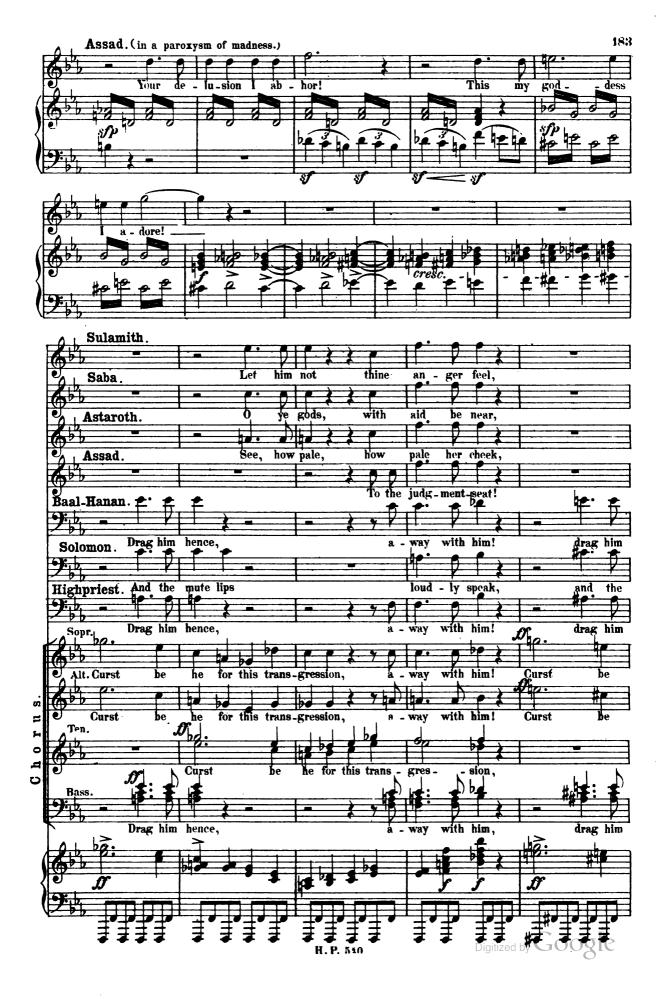




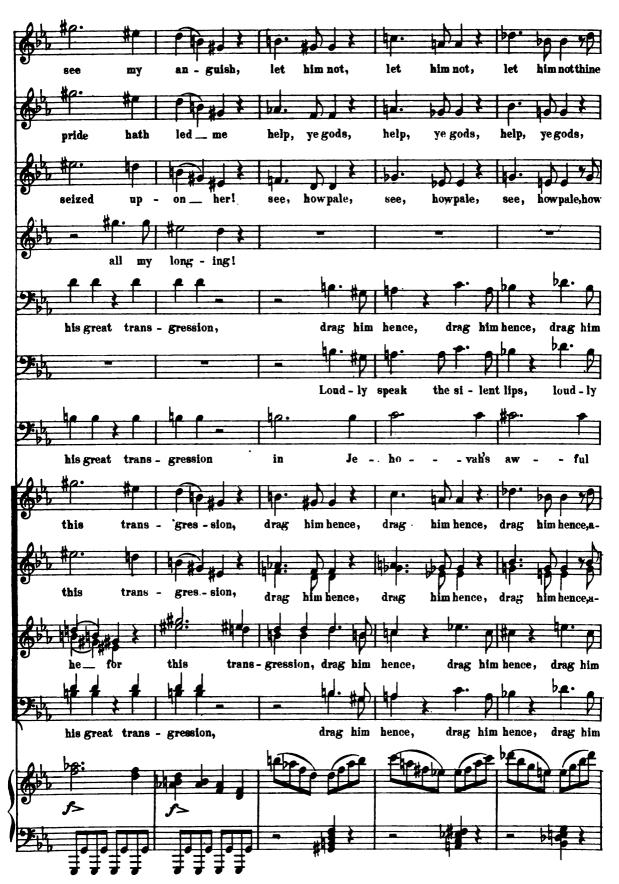


















(They drag Assad away into the background; the whole mass of the Chorus raging and crowding around him.)









## THIRD ACT.

Ballet-music.



Curtain rises: (Banqueting-hall, brilliantly lighted and adorned with flowers. The portico proper, 2 wings deep, can be shut off by a heavy,dark curtain. In the rear are seen cupboards, cup-bearers are carrying dishes and drinking cups. The entire hall is filled with women of the harem; dancing bayaderes with goblets and garlands.)























(A girl closely wrapped in a veil, which also forms a part of her upper dress, playfully drives before her an imaginary bee, now showing great fear of it, now driving it away with the end of her veil. The signs of fear increase, as if the bee were more closely pursuing her. All at once she stands still, in a great fright; the bee has (seemingly) got into her clothing, she tries in vain to free herself from it, and quickly and dexterously disentangles herself from her veil, which she casts away from her. The bee remains in the veil; she breathes again. With graceful motions dances round the veil, which after a while she raises carefully from the ground, the bee escapes. In great haste she again closely wraps herself in the veil, and the performance is repeated. At last, continually retreating before the bee and driving it away, she dances off the stage. The whole should be executed with grace and elegance, partly mimicking, partly dancing.)















(The bee has seemingly got inside; she quickly disengages herself from the veil



and throws it to the ground. Her motions express joy and calmness.)





(The other maidens with garland and veil mingle gradually in her dance.)







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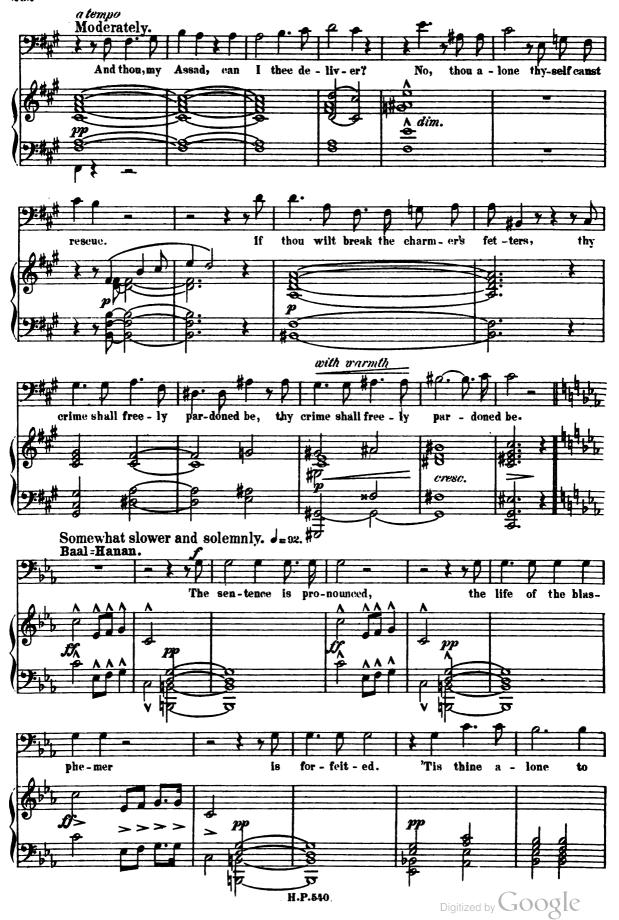
















Baal=Hanan gives a sign, the curtain is drawn, Sulamith in a long, black veil surrounded by her playmates and a band of youths. (Exit Baal=Hanan.)











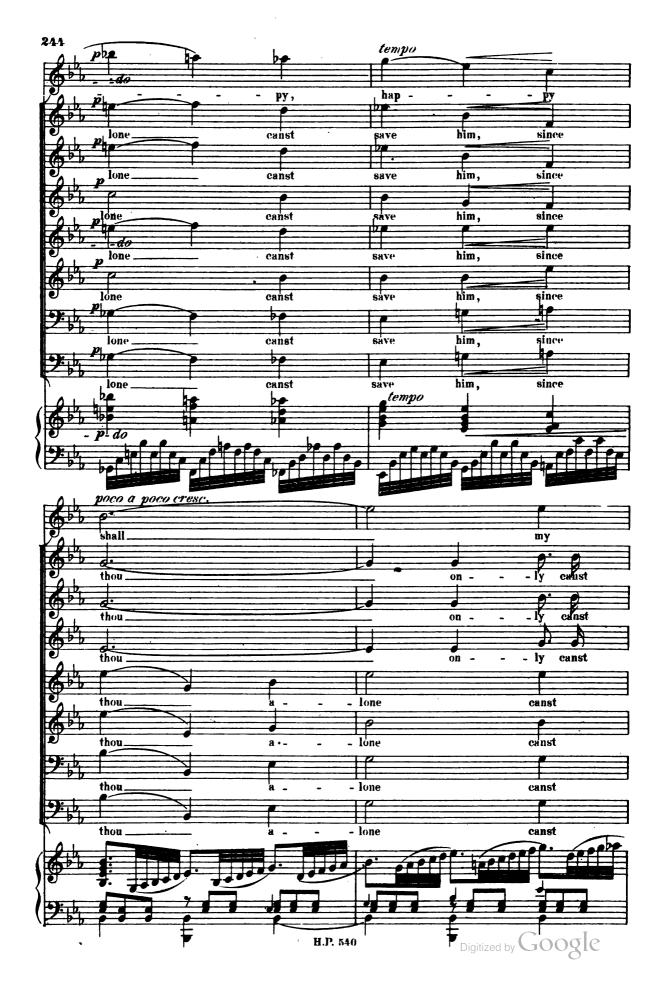


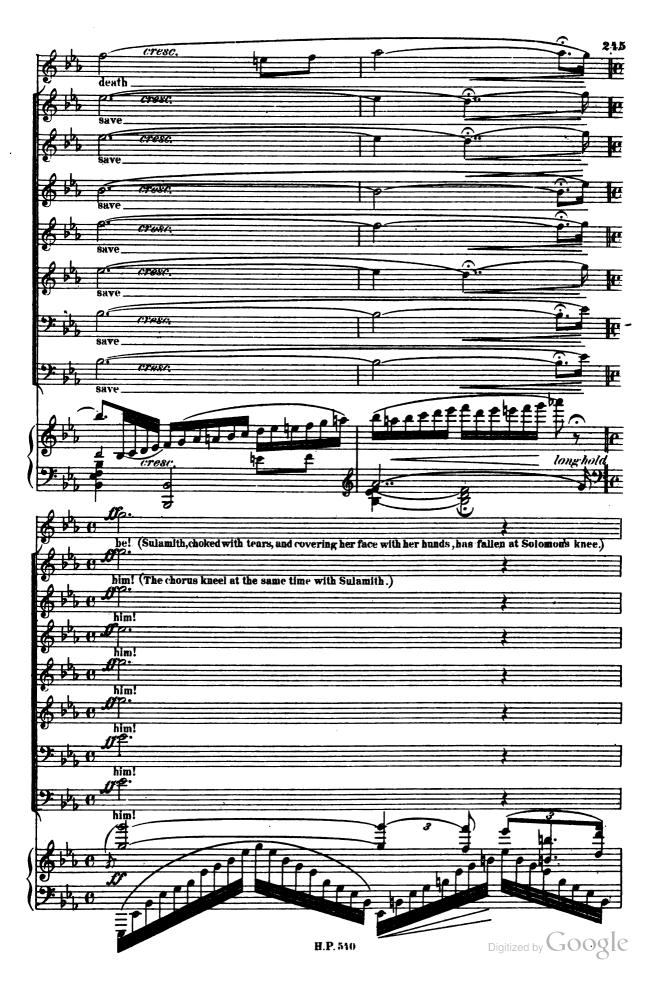














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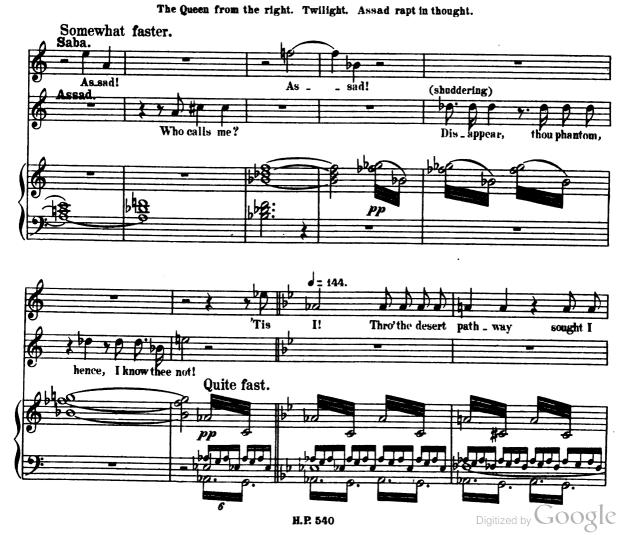
## FOURTH ACT.

On the border of the desert. On the right, in the background, elevated, an asylum of holy virgins. On the left, in the foreground, a high, withered palm-tree.





Scene II.









































270
(A mighty cloud of sand bursts in from the right and rushes by to the left in front of the palm-tree. The stage is completely darkened. The passage of the cloud of sand lasts long, and gradually hides the background from view. Assad also becomes invisible.)







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